



200

HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

**A BACH
CHRISTMAS**

**DECEMBER 18 + 21, 2014
AT NEC'S JORDAN HALL**

2014-2015 BICENTENNIAL SEASON



200

HANDEL+HAYDN SOCIETY

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WELCOME TO A BACH CHRISTMAS

On behalf of my colleagues at the Handel and Haydn Society, I am pleased to welcome you to A Bach Christmas. There are few better companions with whom to celebrate than Bach and company. By the program's end, I wish you the elation and spiritual nourishment that we experience when surveying this great music.

Our program marks the holiday season with vocal and instrumental splendor as well as solemn introspection, presenting music that depicts humanity's shared hope for renewal and salvation. These are themes commonly heard around the world this time of year; in our contribution to the festivity, we hope to present you with the vivid genius of Bach, Schütz, and Corelli in a manner that observes the intention of these composers.

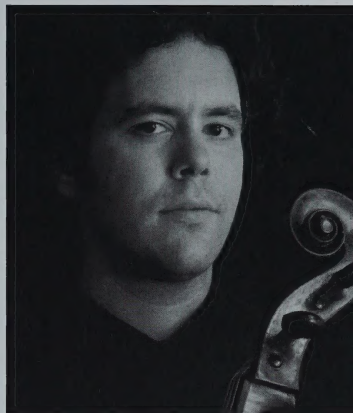
A few days from now, on December 25, when many are warmed by family, friends, and holiday cheer, a few will also acknowledge that on that very day, 199 years ago, a group of Bostonians first gathered to give voice together in concert as the Handel and Haydn Society. So many years later, that voice still sounds. We would not be celebrating our Bicentennial Season without for your continued support and attendance, for which we are eternally grateful.

I hope that you will join almost two centuries of Bostonians in directing some of your year-end giving to our annual fund and capital campaign. Would that your generosity and our efforts ensure that 200 years from now, similar words are penned by an equally grateful member of the Handel and Haydn Society.

I wish you good health, warmth, and peace during this holiday season. Please join us for the remainder of our exciting Bicentennial Season!

Guy Fishman

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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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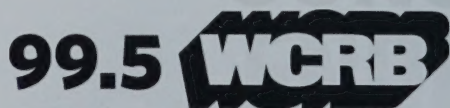
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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: JAMES DOYLE



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CONDUCTOR'S NOTE

SCOTT ALLEN JARRETT

From the simplicity of plainchant to the splendor of Bach, our program celebrates both the solemnity and the joy of the holiday season. If we consider Bach's music to be a culmination of musical style and idea, each half of our program reveals a direct path from the Renaissance and earlier Baroque roots to the fantastic complexity of Bach's ever-astonishing voice. Each of the cantatas presented features our accomplished musicians with vocal and instrumental soloists from our wonderful H+H Chorus and Period Instrument Orchestra. For these performances, we are especially thrilled to welcome the Vocal Arts Program's Youth Chorus in Part IV of Bach's *Christmas Oratorio*.

Baroque Italian masters Alessandro Scarlatti and Arcangelo Corelli expanded the possibility and virtuosity of string playing. The programmed pieces feature our fabulous string section, and, in the Scarlatti cantata, soprano Sonja DuToit Tengblad. Both celebrate Christ's nativity, and, for every virtuosic moment, there's an equally compelling gentleness. In their own ways, the works by Hassler, Sweelinck, and Schütz demonstrate the dramatic innovation of the early Baroque with an aural standard set by Victoria's splendid and personal *Alma Redemptoris Mater* for five voices.

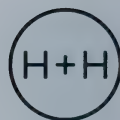
As a member of the H+H Chorus and guest conductor for these performances, I extend my sincerest thanks for your continued support of the Handel and Haydn Society as we celebrate our Bicentennial Season. The excitement for this year is palpable, and we hope to share our joy with you in making this spectacular music.



PHOTO: MICHAEL TIER HARRIS

PROGRAM

A BACH CHRISTMAS



DECEMBER 18, 2014 AT 7.30PM

DECEMBER 21, 2014 AT 3PM

NEC'S JORDAN HALL

Scott Allen Jarrett, *conductor*

Handel and Haydn Society Period Instrument Orchestra and Chorus
Members of the Vocal Arts Program Youth Chorus

<i>Verbum caro factum est</i>	Hans Leo Hassler (1562-1612)
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<i>Alma redemptoris mater</i>	Plainsong
-------------------------------	-----------

<i>Alma redemptoris mater</i>	Tomás Luis de Victoria (1548-1611)
-------------------------------	---------------------------------------

<i>Cantata Pastorale per la Nativita di Nostro Signore Gesu Cristo (Christmas Cantata)</i> Sonja DuToit Tengblad, <i>soprano</i>	Alessandro Scarlatti (1660-1725)
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<i>Hodie Christus natus est</i>	Jan Pieterszoon Sweelinck (1562-1621)
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<i>Dazu ist erscheinen der Sohn Gottes, BWV 40</i> Margaret Lias, <i>alto</i> Marcio de Oliveira, <i>tenor</i> Bradford Gleim, <i>bass</i>	J.S. Bach (1685-1750)
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INTERMISSION

<i>Concerto Grosso Op. 6 No. 8, Fatto per la notte di natale (Christmas Concerto)</i> <i>Vivace-Grave-Allegro</i> <i>Adagio-Allegro-Adagio</i> <i>Vivace</i> <i>Allegro</i> <i>Pastorale: Largo</i>	Arcangelo Corelli (1653-1713)
--	----------------------------------

<i>Ach Herr, du Schöpfer alle Ding</i>	Heinrich Schütz (1585-1672)
--	--------------------------------

<i>Es ist ein Ros' entsprungen</i>	Melchior Vulpius (ca. 1570-1615)
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Es ist ein Ros' entsprungen

Michael Praetorius
(1571-1621)

Fallt mit Danken, fällt mit Loben
(Cantata IV from *Christmas Oratorio*, BWV 248)

J.S. Bach

Jacquelyn Stucker, *soprano*
Brenna Wells, *soprano*
Patrick T. Waters, *tenor*
Donald Wilkinson, *bass*
Members of the Vocal Arts Program Youth Chorus;
Jennifer Kane, *conductor*

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The artists' appearances are made possible by the generous support of the following individuals:

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane & Wat Tyler.
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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.
The concert runs approximately 2 hours without intermission.
Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.



The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (provocal.org).

Program book printed by The Graphic Group.

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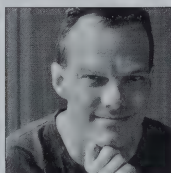
BRAHMS, HAYDN & STRAUSS

THU JAN 8 8PM

FRI JAN 9 8PM

SAT JAN 10 8PM

Andris Nelsons, conductor
Gautier Capuçon, cello
Steven Ansell, viola
BRAHMS Variations on a
Theme by Haydn
HAYDN Symphony No. 90
STRAUSS *Don Quixote*



LARS VOGT

MOZART & BRUCKNER

THU JAN 15 10:30AM

THU JAN 15 8PM

FRI JAN 16 1:30PM

SAT JAN 17 8PM

Andris Nelsons, conductor
Lars Vogt, piano
MOZART Piano Concerto
No. 24 in C minor, K.491
BRUCKNER Symphony No. 7

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2014-2015 SEASON
SEPTEMBER 18-MAY 2



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HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

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Susanna Ogata[†]
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Jesse Irons
Katherine Winterstein

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Krista Buckland Reisner*
Anne Black
Jane Starkman

Viola

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Cello

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[†] Concertmaster

* Principal

*String players are
listed alphabetically,
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Sonja DuToit Tengblad
Erika Vogel
Brenna Wells

Alto

Mary Gerbi
Katherine Growdon
Margaret Lias
Miranda Loud

Tenor

Marcio de Oliveira
Ethan DePuy
Andrew Shryock
Patrick T. Waters

Bass

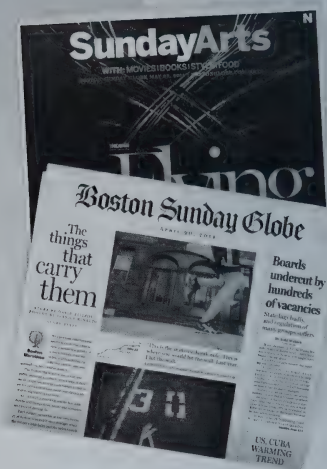
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HANDEL AND HAYDN SOCIETY

ARTIST PROFILE

Scott Allen Jarrett, *conductor*

Making his Handel and Haydn Society conducting debut, Scott Allen Jarrett has established himself as one of today's leading young orchestral and choral conductors. Jarrett is the director of music at Marsh Chapel and the interim director of choral activities at Boston University. He celebrates his 11th season as music director of the Back Bay Chorale, as well as director of choruses and assistant conductor of the Charlotte Symphony in North Carolina. Through these appointments, Jarrett will prepare and lead performances this season of Brahms's *Ein deutsches Requiem*, Bernstein's *Chichester Psalms*, Beethoven's *Missa Solemnis*, the Rachmaninoff *All-Night Vigil*, Handel's *Theodora*, Julian Wachner's *Psalms Cycle III*, and Britten's *War Requiem*. He collaborates regularly with Trinity Wall Street and, in February, will join Music Director Julian Wachner in conducting Ives' Fourth Symphony at Carnegie Hall.

Jarrett has conducted performances of Bach's Mass in B Minor with Miami-based Seraphic Fire, served as music director of the Adams Vocal Master Class at the Carmel Bach Festival in 2011, and, in 2013, served as director of the conducting master class with Helmuth Rilling at the Oregon Bach Festival. Since establishing the Marsh Chapel Bach Experience in 2005, he has conducted more than 35 cantatas and multiple performances of Bach's *St. John Passion* and *St. Matthew Passion*.

Off the podium, Jarrett is active as a baritone and keyboard player. He can be heard as organist on Seraphic Fire's recording of the Monteverdi Vespers and as pianist on their recent Grammy-nominated recording of the Brahms Requiem. He served as accompanist for Helmuth Rilling and the late Robert Shaw and, through his long-time collaborations with his teacher Ann Howard Jones, served eight summers on the conducting staff at the Boston University Tanglewood Institute. He is a baritone in the choruses of the Handel and Haydn Society and Oregon Bach Festival.



PHOTO: LUCIA BITTNER-BAIRD



PROGRAM NOTES **BEYOND WORDS**

There is no shortage of sacred music for this season. During the 16th and 17th centuries, from Advent (a time of preparation in Christian churches marked by the four Sundays before Christmas) to the celebrations surrounding the Nativity, there were numerous special feasts that required both vocal and instrumental music. The motet, or single-movement, polyphonic sacred work, was the primary composition for the church choir in the sixteenth century. That would be joined by the cantata, a multi-movement work initially for soloist and then eventually for soloists and choir, in the 18th century. That this music came also to fill the concert hall is, in part, a testament to the power of music not only to express but to transcend any single purpose.

Tomás Luis de Victoria (1548–1611) was one of the greatest composers of the Renaissance. A composer of only sacred music, Victoria combines a feeling of restraint mixed with

exuberance. His earliest musical experience was as a choir singer in his native Spain. In 1565, he attended the Jesuit Collegio Germanico in Rome, where he remained for more than 20 years, teaching, composing, and publishing. He surely knew (and may have studied with) Giovanni Palestrina (1525/6–1594), who was also in Rome at this time. Victoria returned to Spain in 1587, first as chaplain to the sister of King Philip II and then as organist of the chapel, a position that allowed him time to oversee publication of his works and to travel.

Today, Victoria's motet for five voices, *Alma redemptoris mater* (*Loving Mother of the Redeemer*), is prefaced with a performance of the chant or plainsong on which it is based. One of four hymns written in honor of Mary, *Alma redemptoris mater* is traditionally associated with the extended Christmas season; that is, the first Sunday of Advent until the Feast of Purification in early February.

An Italian influence can be heard in *Verbum Caro factum est* by Hans Leo Hassler (1564-1612). Born in Nuremberg, Hassler was one of the earliest German musicians to travel to Venice where he befriended the composer Giovanni Gabrieli; the two composed a wedding motet together and both studied with Giovanni's uncle, Andrea. Although a Protestant, Hassler had many Roman Catholic patrons; he carefully chose texts that could be sung in either church. In *Verbum Caro factum est*, Hassler sets text from the first chapter of John's Gospel which announces the birth of Jesus. Hassler blended what he learned in Venice with more traditional sounds of north German sacred music to create a sound uniquely his own.

In 1608, Hassler accepted a position with the court in Dresden. After his death, he was succeeded by another German musician who also studied in Venice, Heinrich Schütz (1585-1672). Schütz traveled to Venice in 1609 to study with Giovanni Gabrieli. The two-year trip was so important to his development as a composer that Gabrieli was the only teacher Schütz ever acknowledged. In *Ach Herr, du Schöpfer alle Ding*, Schütz emphasizes and heightens the text through his musical setting. For example, Schütz sets the text "Wie bist du worden so gering" ("How small you have become") to a descending line and uses shorter note values than previously heard. The result is the musical encapsulation of something becoming smaller (note values) as well as the underlying story being told (the Nativity).

Students traveled to Amsterdam in order to study organ with Jan Pieterszoon Sweelinck (1562-1621), and today Sweelinck is remembered primarily for his organ music. During his lifetime,



Instrument Spotlight

The *corno da caccia* or hunting horn was one term used to describe an orchestral horn in the 17th and 18th centuries. The name refers to the instrument's origins as a signaling device during hunting parties, even though it was also used in instrumental ensembles in the 17th century. At the beginning of the 18th century, horn players were being hired as part of chapel ensembles and, in 1713, the music commentator Johann Mattheson wrote of how the "lovely, majestic hunting horns" were becoming more popular.

At first a single tube coiled on itself, the hunting horn later evolved so that a collection of pitches (key) could be changed by crooks; that is, different sizes of coil that would alter the overall length of the instrument. Additional pitches were possible by placing the hand inside the bell. Experiments in expanding the accuracy and number of pitches played on the horn culminated in a system of valves first introduced in the 19th century.

The World Beyond

1548

Tomás Luis de Victoria born in Ávila province, Castile (Spain).

1562

Jan Pieterszoon Sweelinck born in Deventer (Netherlands).

1564

Hans Leo Hassler born in Nuremberg (Germany).

William Shakespeare born in Stratford-upon-Avon.

1570

Melchior Vulpus born in Wasungen (Thuringia, Germany).

1571

Michael Praetorius born near Eisenach (Germany).

1585

Heinrich Schütz born in Köstritz (Germany).

1610

Sante Fe (New Mexico) founded.

1612

El Greco (Doménikos Theotokópoulos) begins his painting *Adoration of the Shepherds*.

1618

Thirty Years War begins.

1630

Boston founded.

1637

A midwife who hosted theological discussions in her home, Anne Hutchinson is found guilty of heresy in Boston. She is banished from Massachusetts.

1640

Bay Psalm Book is published in Cambridge, Massachusetts.

1653

Arcangelo Corelli born in Fusignano, a town near Ferrara (Italy).

1656

Former slave Bostian Ken, believed to be the first African-American property owner in the Boston area, mortgages his house and land to buy—and free—another slave named Angola.

1660

Alessandro Scarlatti born in Naples (then part of the kingdom of Sicily).

Boston's population is about 3,000.

1667

John Milton's *Paradise Lost* is published.

1672

Isaac Newton experiments with prisms, showing that white light is the combination of all colors of the spectrum.

1673

The first mail arrives in Boston by way of the Boston Post Road.

1685

Johann Sebastian Bach born in Eisenach (Germany).

however, he was equally well known for his vocal music and keyboard skills. He wrote some 254 vocal works; his early works are secular and his later ones sacred. Sweelinck uses the first word of his motet *Hodie Christus natus est* as a kind of refrain. What follows each iteration is infectiously enchanting in its melody, meter shifts, and imitative passages.

As with today, the Christmas hymn *Es ist ein Ros' entsprungen*, first printed in 1599, was sung in both Protestant and Roman Catholic churches in the 17th century. The north German composer Melchior Vulpus (c.1570–1615) adapted the hymn tune to create a canon a 4; that is, a single melody imitated in four voices. Another German composer, Michael Praetorius (1571–1621), wrote one of the most well-known settings of this hymn. His four-part harmonization creates a striking pairing with the Vulpus canon.

The twelve concertos by Arcangelo Corelli (1653–1713), published posthumously as his Opus 6, were imitated by many composers and described by one commentator as the “bread of life” for a musician. His Concerto Grosso in G Minor, Op. 6, No. 8 (“fatto per la note di natale”) demonstrates his craftsmanship in addition to his gift for balancing the lyrical and the virtuosic. The movements of this concerto alternate tempos and techniques; the soloists play with and stand out from the rest of the ensemble. In the final movement, now in major and marked “pastorale ad libitum,” we can hear all the hallmarks of the pastorale: a beautifully flowing melody, a slow moving bass line, and gently swaying rhythms.

In the 17th century, the cantata, often scored for solo voice plus accompaniment, offered a new kind of expression in sacred music. This multi-movement genre used the new conventions of recitative and aria along with instrumental passages to convey a more intimate sound. Today, the music of Alessandro Scarlatti (1660-1725), may be less well known than that of his son, Domenico; however, Alessandro Scarlatti's *Cantata pastorale per la Natività di Nostro Signore Gesu Christo* for soprano, strings, and continuo is a beautiful example of his melodic writing for instruments and the voice.

When he was about 38 years old, Johann Sebastian Bach (1685-1750) accepted a position at the St. Thomas School in Leipzig; however, this was only after two other candidates declined the job. This position included teaching, composing, and conducting responsibilities for Leipzig's Lutheran churches, especially St. Thomas and St. Nicolas, as well as providing music for any civic celebrations in the city.

In Leipzig, Christmas was celebrated from the Feast of the Nativity (December 25) to the Epiphany (January 6). As part of his duties as a church composer, Bach was expected to write a cantata—now a multi-movement work for soloist, choir and orchestra—for the feast days of Christmas. For his first Christmas season in Leipzig, Bach composed the cantata *Dazu ist erscheinen der Sohn Gottes*, BWV 40. Sung on December 26, 1723 at both St. Thomas and St. Nicolas, Cantata No. 40 has all of the makings of a traditional Bach cantata, including recitative, arias, and chorale. Unlike most of Bach's other cantatas, Cantata No. 40 uses three different chorales (or hymns) as the third, sixth, and final movements.

For services in 1734, Bach wrote a set of six cantatas, collectively known as the *Christmas Oratorio*. One cantata was to be performed during the morning service on each day of the

Christmas season: December 25, December 26, December 27, New Year's Day, the Sunday after New Years, and Epiphany.

The six cantatas of the Christmas Oratorio were performed as part of services at St. Thomas and St. Nicolas. Parts I, II, IV, and VI alternated between morning and afternoon services at the two churches.. Parts III and V were sung only at St. Nicolas. The entire oratorio was not performed at St. Thomas, and anyone who wanted to hear the whole work at St. Nicolas would have attended performances that alternated between morning and afternoon.

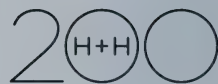
The texts of the cantatas tell the story of Jesus' birth, the angel's announcement to the shepherds, the shepherds' arrival at the manger, the naming of Jesus, and the visit of the Wise Men. Bach broke with tradition in his division of the cantata texts. He did not follow the Gospel stories associated with each feast or Sunday, choosing instead (along with his anonymous librettist) to tell a more cohesive story so as to preserve the Biblical narrative.

Bach treated the six parts of the oratorio as aspects of a whole. He had the texts printed together with a single title page, and the work follows an overall tonal design so that the first, third, and last parts are in the same key. In creating all of these cantatas, Bach added new text to existing music and adapted new music to existing text; for Part IV, he reworked or parodied an earlier secular work.

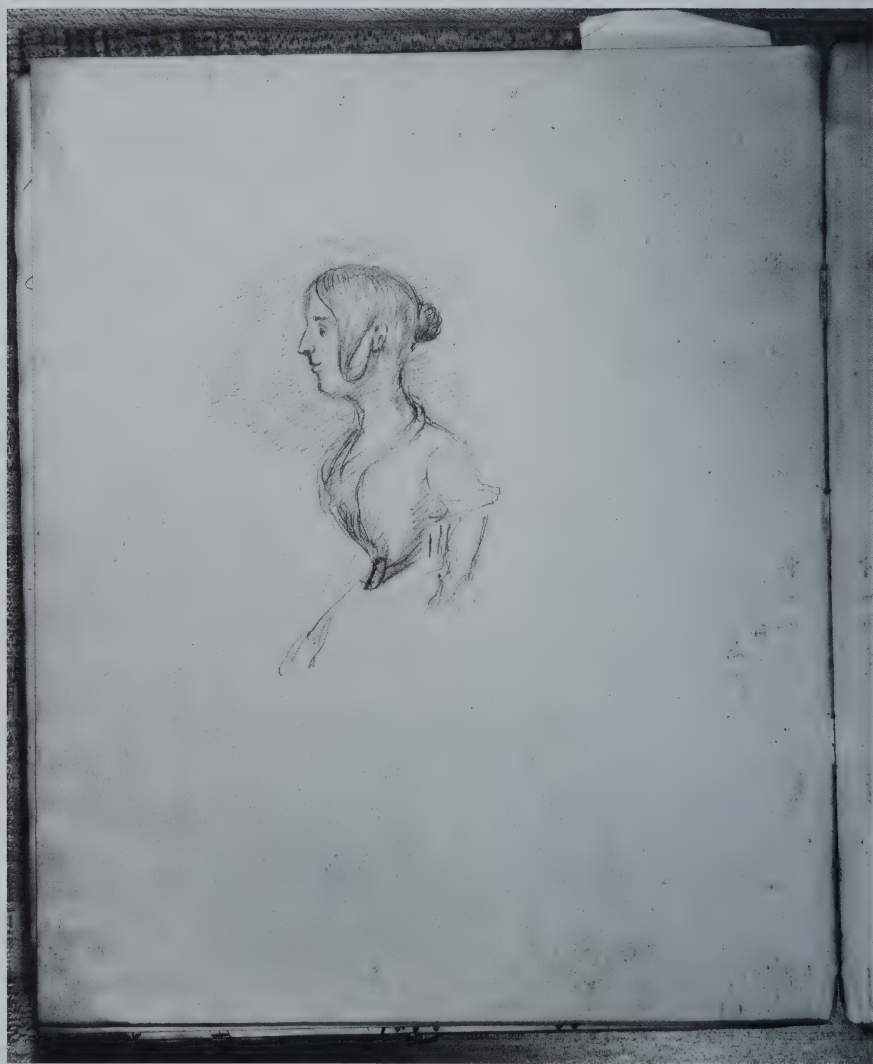
Bach's *Weihnachtsoratorium* was not performed again until well into the 19th century. Much of Bach's sacred vocal music experienced a resurgence in the 19th century, and once heard again, the *Christmas Oratorio*, like the cantatas, became a favorite with listeners and performers alike.

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CHRISTOPHER HOGWOOD HISTORICALLY
INFORMED PERFORMANCE FELLOW

BICENTENNIAL BEAT FROM THE ARCHIVES



This sketch of a female vocalist is one of the earliest known images of any H+H performer. Although the name of this woman will probably remain a mystery, she is almost certainly one of the "Ladies of the Chorus" who were invited to participate in H+H rehearsals and performances but never counted as members until 1967. This image, as well as several others, were recently discovered on the end papers of a set of orchestral parts, copied by H+H member Joseph Lewis sometime between 1819 and 1827, but used by the Handel and Haydn Society orchestra well into the 19th century.



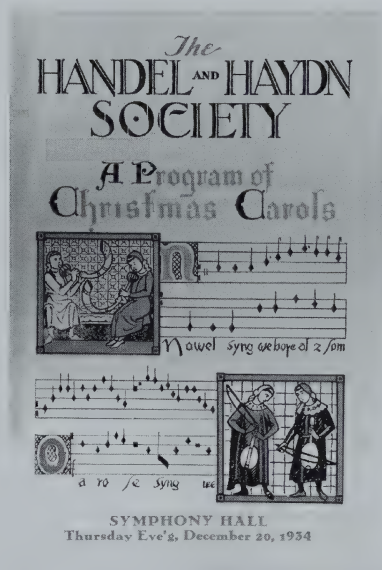
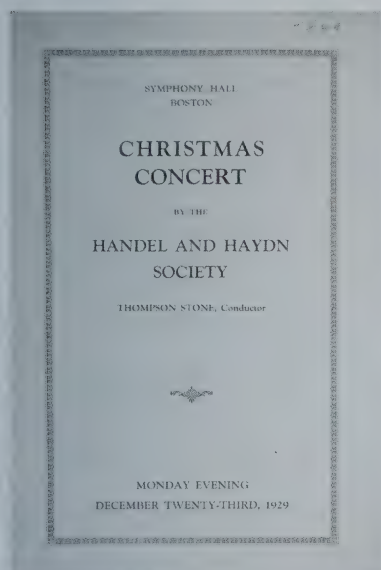
Holiday Concerts at H+H

On May 17, 1877, Bach's *Christmas Oratorio*, Parts 1 and 2 was first performed by H+H at the Fourth Triennial Festival. This concert was repeated on December 23. The *Christmas Oratorio*, Parts 1 and 2 was also one of the featured works at the 75th Anniversary Festival of H+H in 1890.

Then...

At the turn of the 20th century, performances of *Messiah* were often early in December, offering the opportunity to add another concert of seasonal music.

H+H added a concert of Christmas carols beginning in 1929 and then from 1933-1935, under conductor Thompson Stone.



and now...

In the 1990s, then H+H Associate Conductor Jeffrey Rink led H+H chamber performances for Boston's First Night celebrations. His successor, John Finney, continued that practice and, about that same time, conducted performances of Bach's *Christmas Oratorio* in Jordan Hall. The tradition of the Bach Christmas concert continues today with an expanded repertoire of music for the season.

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at handelandhaydn.org/shop.

A BACH CHRISTMAS PROGRAM TEXTS

Hans Leo Hassler: *Verbum caro factum est*

Verbum caro factum est
Et habitavit in nobis
et vidimus gloriam ejus
gloriam quasi unigeniti
a Patre
plenum gratiae et veritatis

And the word was made flesh,
and dwelt among us,
and we beheld his glory,
the glory as of the only begotten of
the Father,
full of grace and truth

Tomás Luis de Victoria: *Alma Redemptoris Mater*

Alma Redemptoris Mater, quae
pervia coeli porta manes, et
stella maris, succurre cadenti
surgere qui curat populo: Tu
quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius, Gabrielis
abore sumens illud Ave,
peccatorum miserere.

Loving Mother of the Redeemer, gate
of heaven, star of the sea, assist your
people who have fallen yet strive to
rise again. To the wonderment of
nature you bore your Creator, yet
remained a virgin after as before.
You who received Gabriel's joyful
greeting, have pity on us
poor sinners.

Alessandro Scarlatti: *Christmas Cantata*

RECITATIVE

O di Betlemme altera povertà
venturosa!
se chi fece ogni cosa,
se chi muove ogni sfera in te
discende,
e l'Autor della luce, nei suoi primi
vagiti
a te risplende.

O Bethlehem, how happy, how noble
your poverty,
since He who made all things,
the ruler of the spheres, descends
to you,
and the Creator of light, with his
first infant cries
sheds glory upon you!

ARIA

Dal bel seno d'una stella
spunta a noi l'eterno sole.
Da una pura verginella
nacque già l'eterna prole.

From the fair bosom of a star
the light eternal beams upon us.
From a pure young virgin
has sprung the Child of the Eternal.

RECITATIVE

Presa d'uomo la forma,
 alle gelide tempre d'inclemente
 stagione
 soggiace il gran Bambino.
 E d'acerbo destino
 per sottrarre al rigore
 l'umanità cadente,
 del suo corpo innocente
 fa scudo a noi l'appassionato amore.

ARIA

L'autor d'ogni mio bene
 scioglie le mie catene,
 e stretto, e in fasce.
 Il tutto ei fa dal nulla,
 eppur lo veggio in culla,
 e in terra nasce.

RECITATIVE

Fortunati, fortunati pastori! giacchè
 v'è dato
 in sorte
 che il signor della vita, immortale,
 increato,
 respiri fra di voi l'aure
 primiere!
 Al dolce suon giulivo di zampogne
 innocenti,
 d'un Dio fatto mortale
 correte a celebrar l'alto Natale!

PASTORALE

Toccò la prima sorte a voi,
 pastori,
 perchè si fa Gesù di Dio
 l'Agnello.
 Offrite alla sua cuna i vostri cuori,
 mirate quanto è vago e quanto è bello.

Having taken human shape,
 the holy Child now
 suffers
 the icy rigors of inclement winter.
 And to snatch fallen man
 from a harsh
 and bitter fate,
 makes of His innocent body
 a shield of compassionate love.

The author of all my joy
 unlooses my bonds, though He
 is fast bound in swaddling clothes.
 He created the world from nothing,
 yet lies here in a cradle,
 is born upon this earth.

How blest, are you, ye shepherds, for
 it was
 vouchsafed to you
 that the Lord of life, immortal,
 uncreated,
 should draw His first breaths
 among you!
 To the sweet sound of innocent
 reed pipes,
 hasten to celebrate the holy birth
 of God made man!

You were so favored first,
 ye shepherds,
 because Jesus is become the Lamb
 of God.
 Offer your hearts at his cradle;
 see how winsome, how beautiful He is.

PLEASE TURN THE PAGE QUIETLY

Jan Pieterszoon Sweelinck: *Hodie Christus natus est*

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

J.S. Bach: *Dazu ist erschienen der Sohn Gottes*, BWV 40

CHORUS

Dazu ist erschienen der
Sohn Gottes,
dass er die Werke des Teufels
zerstöre.

For this reason the Son of God
appeared,
so that he might destroy the works of
the devil.

RECITATIVE (MARCIO DE OLIVEIRA, TENOR)

Das Wort ward Fleisch und wohnt
in der Welt,
Das Licht der Welt bestrahlt den Kreis
der Erden,
Der große Gottessohn
Verlässt des Himmels Thron,
Und seiner Majestät gefällt,
Ein kleines Menschenkind zu werden.
Bedenkt doch diesen Tausch, wer nur
gedenken kann;
Der König wird ein Untertan,
Der Herr erscheint als ein Knecht
Und wird dem menschlichen
Geschlecht
—O süßes Wort in aller Ohren!—
Zu Trost und Heil geboren.

The Word became flesh and dwells
in the world,
the light of the world illuminates the
circle of the earth,
the great Son of God
forsakes the throne of heaven,
and it pleases his majesty
to become a little human child.
Think then about this exchange,
whoever can think;
the king becomes a subject,
the Lord appears as a slave,
and for the human race
—o sweet word in every ear—
is born to be their comfort and
salvation.

CHORALE

Die Sünd macht Leid;
Christus bringt Freud,
Weil er zu Trost in diese Welt ist
kommen.
Mit uns ist Gott
Nun in der Not:
Wer ist, der uns als Christen kann
verdammen?

Sin causes sorrow,
Christ brings joy,
since he has come into this world for
our consolation.
God is with us
now in our need:
Who is there who can condemn us as
Christians?

ARIA (BRADFORD GLEIM, BASS)

Höllische Schlange,
Wird dir nicht bange?
Der dir den Kopf als ein Sieger
zerknickt,
Ist nun geboren,
Und die verloren,
Werden mit ewigem Frieden
beglückt.

Infernal serpent,
are you not afraid?
The one who as a conqueror crushes
your head
has now been born,
and those who were lost
will be made happy with everlasting
peace.

RECITATIVE (MARGARET LIAS, ALTO)

Die Schlange, so im Paradies
Auf alle Adamskinder
Das Gift der Seelen fallen ließ,
Bringt uns nicht mehr Gefahr;
Des Weibes Samen stellt sich dar,
Der Heiland ist ins Fleisch gekommen
Und hat ihr allen Gift benommen.
Dum sei getrost! betrübter
Sünder.

The serpent, that in paradise
on all the children of Adam
let fall the souls' poison
causes us danger no more;
the woman's seed is present,
the Savior has come in the flesh
and has taken all the poison away.
Therefore be comforted, grieving
sinner.

CHORALE

Schüttle deinen Kopf und sprich:
Fleuch, du alte Schlange!
Was erneurst du deinen Stich,
Machst mir angst und bange?
Ist dir doch der Kopf zerknickt,
Und ich bin durchs Leiden
Meines Heilands dir entrückt
In den Saal der Freuden.

Shake your head and say:
flee, you old serpent!
Why do you renew your sting
and make me anxious and fearful?
Now your head is crushed,
and through the suffering
of my Savior I am taken from you
into the hall of rejoicing.

Heinrich Schütz: *Ach, Herr, du Schöpfer aller Ding*

Ach, Herr, du Schöpfer aller Ding,
wie bist du worden so gering,
daß du da liegst auf dürrem Gras,
davon ein Rind und Esel aß!

O Lord, Creator of all things,
how have you become so low
that you lie there on dried grass,
of which a cow and donkey ate!

Melchior Vulpus, Michael Praetorius: *Es ist ein Ros' entsprungen*

Es ist ein Ros entsprungen aus einer
Wurzel zart,
wie uns die Alten sunen, von Jesse
kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter, wohl zu der
halben Nacht.

A rose has sprung up from a tender
root,
as the old ones sang to us, Its lineage
was from Jesse.
And it has brought forth a floweret
In the middle of the cold winter well at
half the night.

PLEASE TURN THE PAGE QUIETLY

**J.S. Bach: *Fallt mit Danken, fallt mit Loben*
(Cantata IV from *Christmas Oratorio*)**

CHORUS

Fallt mit Danken, fallt mit Loben
Vor des Höchsten
Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und
Toben.

Fall with thanks, fall with praise
before the throne of mercy of the
Highest!
The son of God
is willing to become
the savior and redeemer of the world,
the son of God
subdues as the rage and fury of the
enemy.

RECITATIVE (PATRICK T. WATERS, TENOR)

Und da acht Tage um waren, dass das
Kind beschnitten würde, da ward
sein Name genennet Jesus, welcher
genennet war von dem Engel, ehe
denn er im Mutterleibe empfangen
ward.

And when eight days were passed
and the child was to be circumcised
he was given the name Jesus, as
he had been called by the angel,
before he was conceived in his
mother's body.

RECITATIVE (DONALD WILKINSON, BASS)

AND CHORALE

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.
Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Komm! Ich will dich mit Lust
umfassen,
Mein Herze soll dich nimmer lassen,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
Ach! So nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für
Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, dass ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

Emmanuel, O sweet word!
My Jesus is my refuge,
my Jesus is my life,
my Jesus has given himself to me.
My Jesus shall constantly
hover before my eyes.
My Jesus is my delight,
my Jesus refreshes heart and breast.
Jesus, you who are my dearest life,
my soul's bridegroom,
Come! I will embrace you
with delight,
my heart will never leave you,
who gave himself for me
on the bitter beam of the cross!
Ah! Then take me to yourself!
Even in dying you shall be
what I love best;
in distress, danger and affliction
I gaze at you with longing.
How at last should death strike me
with terror?
My Jesus! When I die,
then I know that I shall not perish.
Your name written within me
has driven away the fear of death.

**ARIA (JACQUELYN STUCKER AND
BRENNNA WELLS, SOPRANOS)**

Flößt, mein Heiland, flößt
dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein. (Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst
ja. (Ja!)

**RECITATIVE (DONALD WILKINSON, BASS)
AND CHORALE**

Wohlan, dein Name soll allein
In meinem Herzen sein!
Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
So will ich dich entzückt
nennen,
Wenn Brust und Herz zu dir vor
Liebe brennen.
Mein Erlösung, Schmuck
und Heil,
Hirt und König, Licht und Sonne,
Doch, Liebster, sage mir:
Wie rühm ich dich, wie
dank ich dir?
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

ARIA (PATRICK T. WATERS, TENOR)

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft
und Mut,
Dass es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

CHORALE

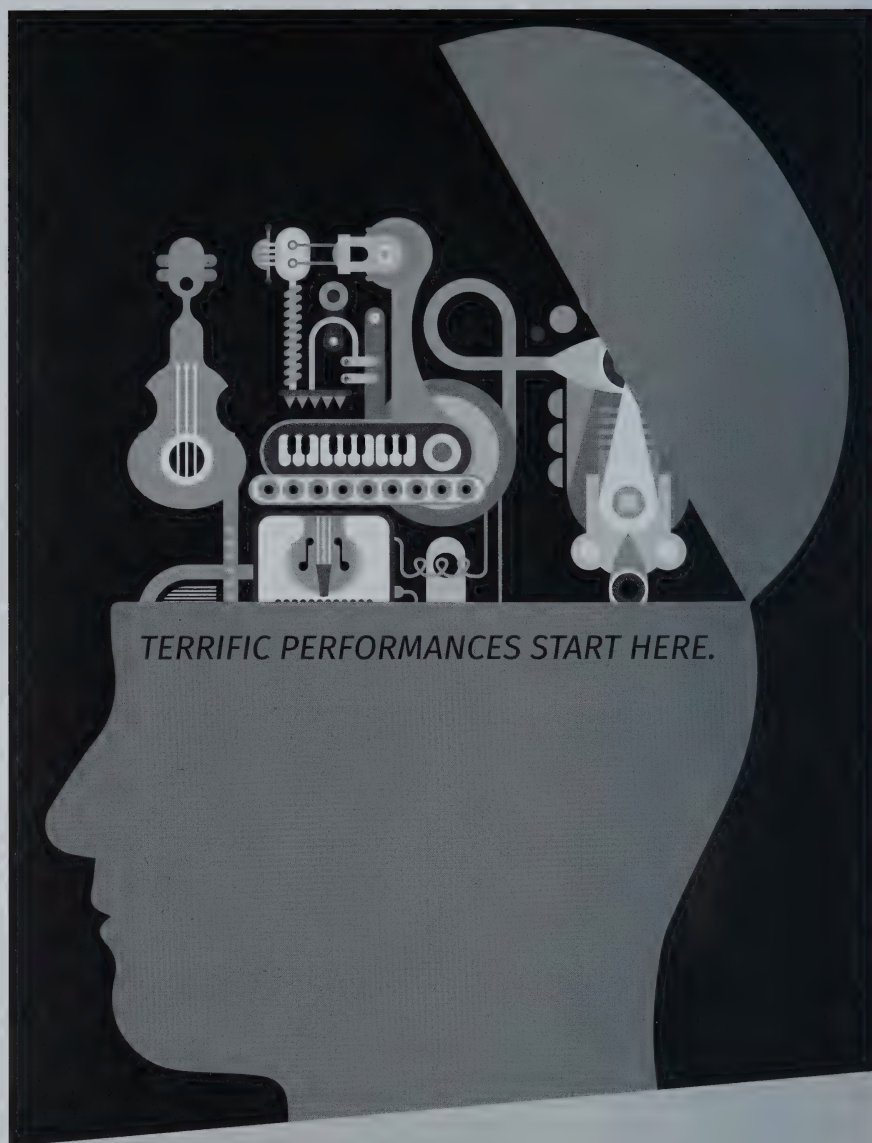
Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

Does your name instill, my savior,
does it instill
even the tiniest seed
of that fierce terror?
No, you yourself say (No!)
Shall I now be afraid of death?
No, your sweet word is there!
Or should I rejoice?
Yes, you my savior say it yourself.
(Yes!)

Well then, your name alone
shall be in my heart!
Jesus, my joy and delight,
my hope, treasure and share,
this is what I shall call you in my
delight,
for my breast and heart burn with
love for you.
My redemption, my adornment and
salvation,
shepherd and king, light and son,
yet, my beloved, tell me:
how can I praise you, how can
I thank you?
Ah! How can I worthily,
my Lord Jesus, give you praise?

I shall live only to honor you,
my savior, give me strength and
courage,
so that my heart may do right eagerly!
Strengthen me
so that I may worthily
and thankfully extol your grace!

Jesus, guide my beginning,
Jesus, stay with me always,
Jesus, curb my inclinations,
Jesus, be my sole desire,
Jesus, be in my thoughts,
Jesus, do not let me waver!



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Hynes Convention Center

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January 7, 2015 at 7.30pm
New England Conservatory

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EXPERIENCE HANDEL AND HAYDN SOCIETY OUTSIDE THE CONCERT HALL



H+H at the African Meeting House

December 31, 2014
1pm + 2pm

Tickets \$5; free for first 50 audience members with First Night buttons
46 Joy Street, Boston

Join us for the third First Night Jubilee Day Concert, a celebratory afternoon of music and storytelling on the anniversary of President Abraham Lincoln's Emancipation Proclamation.

Discover Boston's role in this historic event and the part H+H played during Jubilee celebrations on January 1, 1863. The program includes works of freedom, including *Battle Hymn of the Republic* written by H+H member Julia Ward Howe. For more information, visit maah.org or handelandhaydn.org.

H+H at King's Chapel

January 13, 2015
12.15pm

Free
58 Tremont Street, Boston

Made up of members from the H+H Period Instrument Orchestra, the Copley String Quartet performs two late works by Wolfgang Amadé Mozart: the Adagio and Fugue in C Minor, K. 546 and String Quartet in D Major, K. 575.

PHOTO: JAMES COYLE

Full season listing at handelandhaydn.org/education/community-programs.

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George Kent Performance Hall, 119
High St., Westerly, RI

Twelfth Night Celebration
chorusofwesterly.org

**Guy Fishman, *cello* and
Ian Watson, *fortepiano***

January 11, 2015 at 3pm
Rockport Music, Shalin Liu
Performance Center, Rockport, MA

Fishman and Watson present an
all-Beethoven program: Beethoven
sonatas Op. 5, Nos. 1 and 2 for
fortepiano and cello, along with a
piano sonata and the Variations in
E-flat based on "Bei Männern" from
Mozart's *Magic Flute*.
rockportmusic.org

**Margot Rood and Sonja
Tengblad, *sopranos*; Emily
Marvosh, Clare McNamara, and
Margaret Lias, *altos***

January 24, 2015 at 8pm
Jordan Hall, Boston, MA

Boston Modern Orchestra Project and
the Lorelei Ensemble present "Magyar
Madness."
bmop.org/season-tickets/magyar-madness

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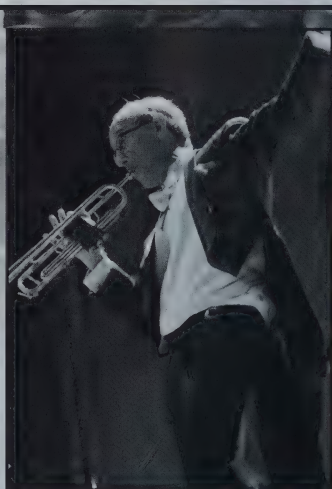
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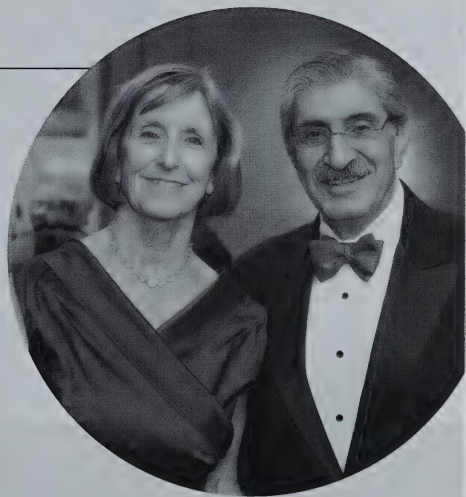
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Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the H+H Shop today or online at handelandhaydn.org/shop.

For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

INSTRUMENTAL VOICES

A Campaign for H+H



PHOTO: JAMES COYLE

In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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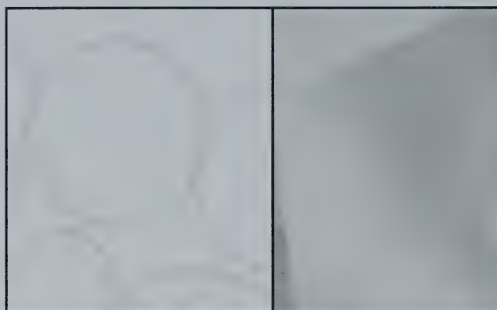
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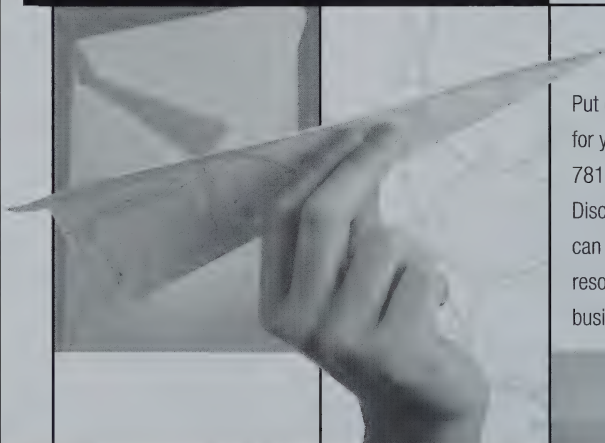
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I heard the news today, oh boy.



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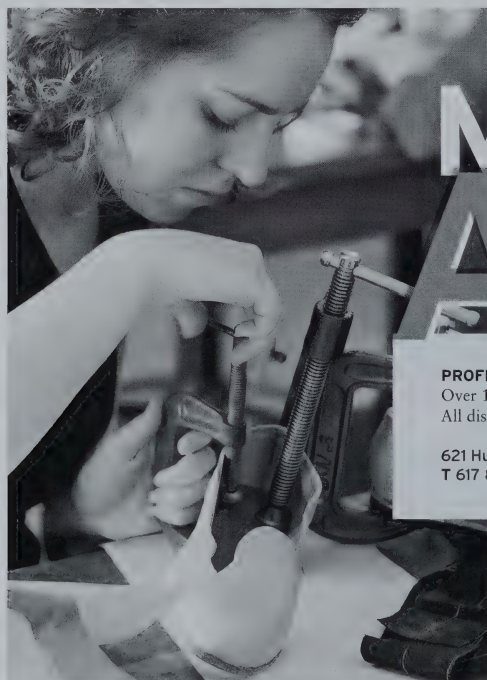
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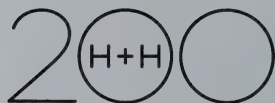
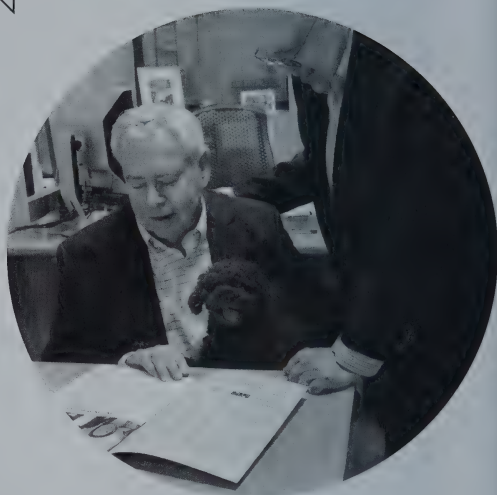
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Peter Manson, member of the H+H Board of Overseers, and husband Peter Durfee bonded over their love for music more than 20 years ago and have been subscribing to H+H ever since. Mr. Manson has long known the value of planned giving and the significant role it plays in sustaining not-for-profits. Several years ago he joined with a few others to help reinvigorate the *1815 Society*. Peter and Peter made a provision in their estate plans to provide larger support than they could in their lifetimes, knowing it will have a lasting effect on H+H. Recently they re-evaluated their estate plans to increase their H+H provision to support the Capital Campaign. Reaching the Campaign's \$12 million goal is vital to the organization's future, and estate gifts can help H+H get there.



Join the *1815 Society*

As the Handel and Haydn Society approaches its Bicentennial year, now is a great time to help us “plan a legacy of music” to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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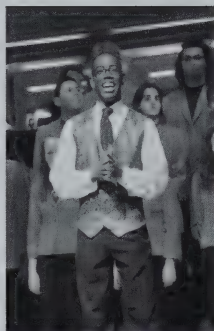
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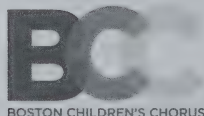
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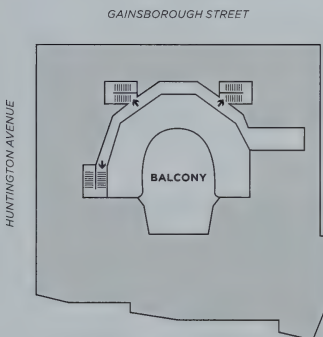
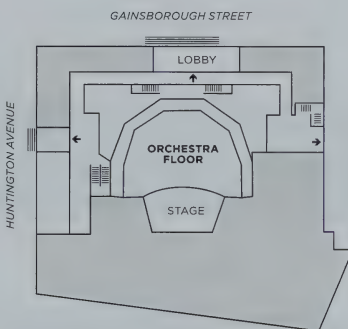
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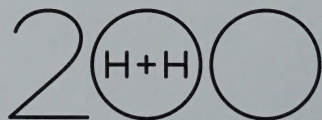
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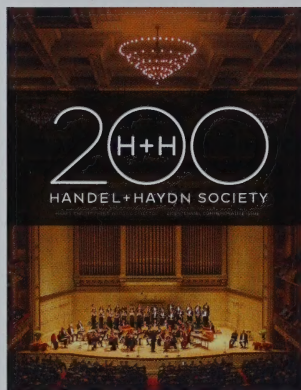
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